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THE CHINA SHOP

AN ORIGINAL CHINESE OPERETTA
IN TWO ACTS

With
Piano and Orchestra Accompaniment



Written and Composed by

ARTHUR A. PENN

Writer of "Yokohama Maid," "The Lass of Limerick Town,"
"Captain Crossbones," "Mam'zelle Taps," Etc.



VOCAL SCORE

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SALT LAKE COSTUME CO.

Dealers in Masquerade and Theatrical Costumes
PLAY BOOKS AND MANUSCRIPTS. HAIR GOODS AND MAKE-UP MATERIALS
SALT LAKE CITY, UTAH.

*Written and Composed on the Picturesque
ISLAND OF MANISEES
to whose kindly inhabitants
this work is
Gratefully Dedicated.*

Arthur A. Penn

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SALT LAKE CITY, UTAH.

The Story

Fat Sing, a prosperous old merchant of the town of Ping Pong, is tired of life and weary of wealth. He decides to disappear. Before doing so, he arranges to bequeath all his property to the indigent orphans of his native town, thus dispossessing his son, Sing Fong, who has to shift for himself. The business remains in Sing Fong's hands but the profits are to go to the orphans. The exact terms of Fat Sing's will are not to be made public for a year. In the meantime, Hoy Tee Toy, an elderly spinster who is chaperoning three charming Chinese girls, tries to marry one or the other of them off to Sing Fong, as she believes he is to inherit the old merchant's money. Sing Fong is not anxious to marry any of the three belles. A poor fisherman has a niece, Lotus Blossom, whom he describes to Sing Fong as a beautiful doll, and he offers to sell her as such to Sing Fong. This results in the meeting of Lotus Blossom and Sing Fong with the result of love at first sight. Lotus Blossom, with refreshing ingenuousness, does the love-making. Sing Fong is not too enthusiastic as he realizes that he is practically a pauper.

At length Fat Sing disappears, and the populace, under the impression that Sing Fong is now the richest and most influential citizen, elects him to the office of chief magistrate of Ping Pong. The second act shows how he is pestered by the women who want to see him married, and how he retaliates by issuing some more or less effective and embarrassing edicts. At last he resolves to marry none but a wealthy orphan, thinking thus to end his troubles because there are none of that type of orphan in the city. The denouement of the story shows how he is very agreeably and unexpectedly deceived in this, and how he not only falls heir, after all, to the Fat Sing millions but to the idol of his heart as well.

The comedy element is furnished largely by Mr. Juscot Karfair, an American reformer, the efforts of the three belles to "land" Sing Fong in their matrimonial nets, and by Mush Lush, a woman hater. Hoy Tee Toy also contributes her share of the comedy. The three belles are not left in the lurch finally, for in the persons of Mush Lush, Wun Tun and Chunk they find what they may properly be supposed to regard as "the next best thing."

Characters in the Play

FAT SING (Baritone)	.	.	.	.	.	.	.	.	A Wealthy Merchant
SING FONG (Light Baritone)	.	.	.	.	.	.	.	.	His Son
WUN TUN (Baritone)	.	.	.	.	.	.	.	.	A Politician
MUSH LUSH (Light Baritone)	.	.	.	.	.	.	.	.	A Woman-hater
CHUNK (Baritone)	.	.	.	.	.	.	.	.	A Secretary
TANNYU (Baritone)	.	.	.	.	.	.	.	.	A Fisherman
MR. JUSCOT KARFAIR (Baritone)	.	.	.	.	.	.	.	.	A Reformer
LOTUS BLOSSOM (Soprano)	.	.	.	.	.	.	.	}	The Three Belles
TING-A-LING (Soprano)	.	.	.	.	.	.	.
DING DONG (Mezzo)	.	.	.	.	.	.	.
PING PING (Mezzo)	.	.	.	.	.	.	.
HOY TEE TOY (Contralto)	.	.	.	.	.	.	.	.	A Chaperone

CHORUS of Shoppers and Garden Party Guests.

Act I. Chamber at rear of Fat Sing's Bazaar.

Act II. Garden of the Chief Magistrate's Residence.

Time—The Present.

Musical Numbers

OVERTURE		9
1 PROLOGUE	Two Chinamen	14

ACT I.

INTRODUCTION		18
2 OPENING CHORUS AND SOLOS		19
3 DUET—Hey! Hey! Diddle, Diddle, Day!	Mush Lush and Sing Fong	25
4 TRIO—Three Little Belles	Ting-A-Ling, Ding Dong and Ping Ping	28
5 BALLAD—Dainty China Doll	Lotus Blossom	32
6 SONG—Reforms	Karfair with Chorus	36
7 QUINTET—Perfection	The Three Belles, Hoy Tee Toy and Karfair	46
8 DUET—How Shall I E'er Repay the Debt	Lotus Blossom and Sing Fong	51
9 DUET—A Chinaman's Word	Fat Sing and Sing Fong	54
10 FINALE		57

ACT II.

11 OPENING CHORUS	Garden Party Guests	75
12 SONG—Long Years Ago	Hoy Tee Toy	86
13 SONG—Pay Attention, I Pray	Chunk, with Others	91
14 DUET—In Our Painted Pretty Pagoda By The Sea	Sing Fong and Lotus Blossom	97
15 TRIO—All Will Be Well	Karfair, Wun Tun and Mush Lush	101
16 SONG—Lovey-Dove-Dove, Oh, Lovey	Lotus Blossom	105
17 SONG—I Wish That I Was Back In My Dear Old Kentucky Home	Karfair with Chorus	109
18a BALLAD—My Lotus Bloom	Sing Fong	113
18b SOLO—Your Lotus Bloom	Lotus Blossom	115
19 FINALE		117

THE CHINA SHOP

OVERTURE

ARTHUR A. PENN

Moderato con moto

f

più rall.

Molto moderato
8va

cresc. e rall. *mf*

8va

First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp). The bass staff includes the markings *rall.* and *a tempo*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a treble and bass staff with various chords and melodic lines. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass staff. The tempo marking *Meno mosso* appears above the treble staff. The bass staff includes the marking *p*. The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass staff. The tempo marking *Andantino* appears above the treble staff. The bass staff includes the marking *mf*. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass staff. The tempo marking *Andantino* appears above the treble staff. The bass staff includes the marking *mp*. The system concludes with a double bar line.

Sixth system of musical notation, featuring a treble and bass staff. The tempo marking *molto rall.* appears above the treble staff. The bass staff includes the marking *Red.* and a star symbol. The system concludes with a double bar line.

Moderato con moto

First system of musical notation. The treble clef staff contains chords and single notes, while the bass clef staff features a steady eighth-note accompaniment. The dynamic marking *mp* is placed above the first measure of the bass staff. The system concludes with a *cresc.* marking above the final measure of the treble staff.

Second system of musical notation. The treble staff continues with chords and moving lines. The bass staff maintains its eighth-note pattern. A *cresc.* marking appears above the middle of the system, and a *f* (forte) marking is placed above the final measure of the treble staff.

Third system of musical notation. The treble staff shows more complex chordal textures. The bass staff continues with eighth notes. A *fz* (forzando) marking is placed above the middle of the system, indicating a strong accent.

Fourth system of musical notation. The treble staff features chords and some melodic fragments. The bass staff continues with eighth notes. The tempo marking *Allegretto* is written above the middle of the system.

Fifth system of musical notation. The treble staff contains chords and moving lines. The bass staff continues with eighth notes. The system concludes with a final chord in the treble staff.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The bass staff begins with a forte (*ff*) dynamic marking. The music consists of chords and single notes with various articulations.

Second system of musical notation, continuing the piece. It includes a *ff* dynamic marking and a *rall.* (rallentando) instruction. The system concludes with a key signature change to two flats (Bb, Eb) and a 2/4 time signature.

Third system of musical notation, starting with the tempo marking *Allegro* and a forte (*f*) dynamic. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Fourth system of musical notation, continuing the *Allegro* section. It features a melodic line in the treble with eighth-note patterns and a supporting bass line.

Fifth system of musical notation, the final system on the page. It continues the *Allegro* section with complex chordal textures and melodic fragments in both staves.



Prologue

(To Be Sung Before The Curtain by Two Chinamen)

Nº 1

Moderato maestoso

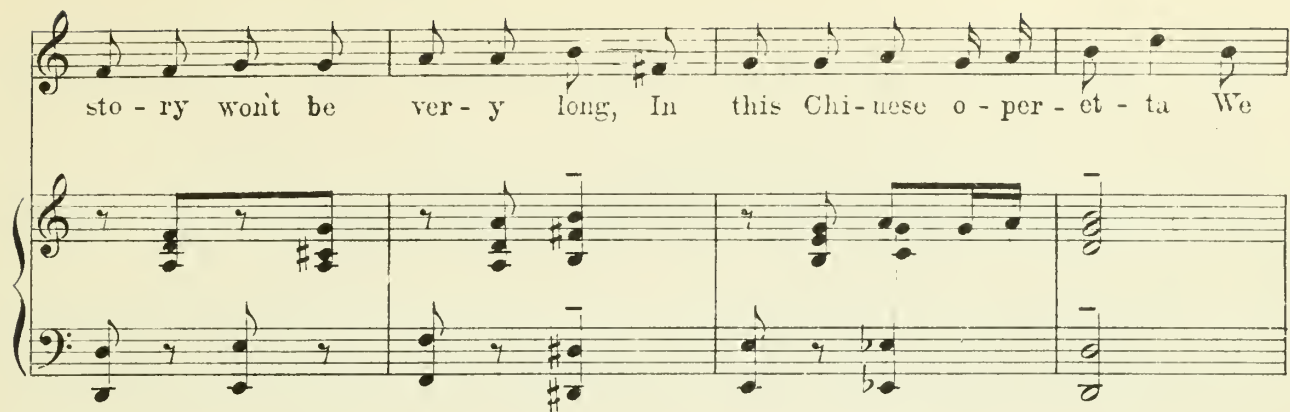
ff *mp* *ff*

A new Chi-nese o - per - et - ta We pre -

mf

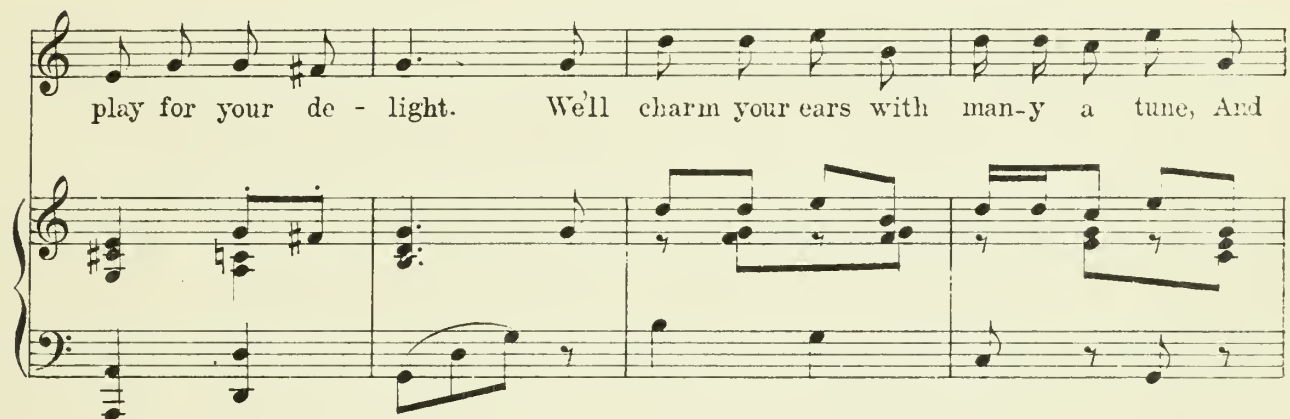
sent to you to - night, The scene is laid in gay Ping Pong, The

sto - ry won't be ver - y long, In this Chi - nese o - per - et - ta We



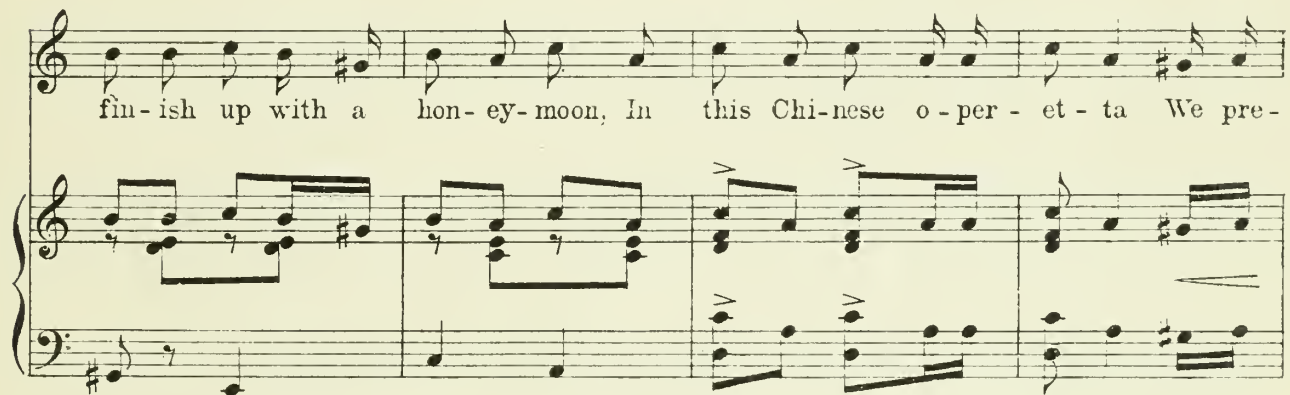
The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "sto - ry won't be ver - y long, In this Chi - nese o - per - et - ta We". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

play for your de - light. We'll charm your ears with man - y a tune, And



The second system continues the vocal line and piano accompaniment. The lyrics are "play for your de - light. We'll charm your ears with man - y a tune, And". The piano accompaniment includes some sixteenth-note runs in the right hand.

fin - ish up with a hon - ey - moon, In this Chi - nese o - per - et - ta We pre -



The third system continues the vocal line and piano accompaniment. The lyrics are "fin - ish up with a hon - ey - moon, In this Chi - nese o - per - et - ta We pre -". The piano accompaniment features a more active right hand with eighth-note patterns.

sent to you to - night.



The fourth system concludes the vocal line and piano accompaniment. The lyrics are "sent to you to - night." The piano accompaniment features a series of chords and some sixteenth-note runs, ending with a double bar line and repeat signs.

Now, the Chi - nese can - not boast much mu - sic, And

rall. *mf*

what they have sounds queer; It's the kind of noise that might make

you sick If we sang much of it here. So if the tunes we

mf

sing you Don't sound ver - y mucn Chi - nese, You will

sure-ly like 'em bet-ter In this Chi-nese o - per - et - ta, For they're like-li - er to

rit.

please! So this Chi-nese o - per - et - ta We be - lieve you'll find tip -

a tempo

rit. *a tempo*

top. Thus we make our bow and in-tro-duce you now To "The Chi - na

poco rit.

poco rit.

Shop."

f *rall.* *molto rall.*

ACT I
INTRODUCTION

Molto Moderato

p

mf

p

f

ff *rall.*

CURTAIN

p a tempo

rall.

mf

f

Attacco No 2

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system is marked 'Molto Moderato' and 'p'. The second system is marked 'mf'. The third system has a key signature change to D major. The fourth system has dynamics 'p', 'f', and 'ff' with a 'rall.' marking. The fifth system is marked 'CURTAIN' and has dynamics 'p a tempo', 'rall.', 'mf', and 'f'. The piece ends with 'Attacco No 2'.

Opening Chorus and Solos

No 2

(Sung off stage, Except Fat Sing)

CHORUS (GIRLS)

Moderato con moto

SOPRANO

Pret-ty lit-tle maids of gay Ping Pong, Pret-ty lit-tle maids they

ALTO

sing a song, Sing a song of six-pence in Chi-nese.

To a lit-tle tune not long. Won-der what we want to buy to-day?

Some-thing pret-ty we can wear! Pret-ty lit-tle maids have

poco rit.
got to pay, Tho' the price is high, we swear! Pret-ty lit-tle maids of

poco rit.

Red. *

gay Ping Pong, Pret-ty lit-tle maids they sing a song,

Sing a song of six-pence in Chi-nese, To a lit-tle tune not long.—

SING FONG (off stage)
Molto Moderato

Trade is good, oh, trade is brisk at last, —

Fat Sing and Sing Fong make mon-ey fast! —

poco rall.

FAT SING (on stage)

Time goes by and I am grow-ing old, —

Red. * *Red.* *

rit. *a tempo*

Life will soon be but a tale that's told!

rit. *a tempo* *rall.*

ff

*

CHORUS. Tempo I
(MEN)

E - co - nom - ic men of gay Ping Pong

ff

Sing an e - co - nom - ic sort of song; We are not the kind to

throw a - way Mon - ey on you, oh, Sing Fong!

SING FONG (off stage)
Molto Moderato

I don't care how much you spend, so there! _____

The musical score for Sing Fong (off stage) is in 4/4 time, key of D major. The vocal line consists of a single melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

All our pro-fits come from la-dies fair! _____

The musical score continues with the same melodic line. The piano accompaniment includes a section marked "poco rall." (poco rallentando) towards the end of the phrase.

FAT SING (on stage)
Sing Fong is no fool; Why should he be? _____

The musical score for Fat Sing (on stage) is in 4/4 time, key of D major. The vocal line is a single melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets. There are markings "Red." and "*" in the piano part.

He owes all he's got in life to me! _____

The musical score continues with the same melodic line. The piano accompaniment includes a section marked "rall." (rallentando) and "ff" (fortissimo) towards the end of the phrase. There are markings "Red." and "*" in the piano part.

CHORUS
Tempo I

24

SOPRANO
ALTO

TENOR

BASS

Pret - ty lit - tle maids of gay Ping Pong,

E - co - nom - ic men of gay Ping Pong,

E - co - nom - ic men of gay Ping Pong,

Pret - ty lit - tle maids they sing a song; Sing a song of six - pence

Sing an e - co - nom - ic sort of song; We are not the kind to

Sing an e - co - nom - ic sort of song; We are not the kind to

in Chi - nese, To a lit - tle tune not long!

throw a - way Mon - ey on this chap, Sing Fong!

throw a - way Mon - ey on this chap, Sing Fong!

fffz

25
Duet

"Hey, hey! Diddle-Diddle-Day!"

No 3

MUSH LUSH and SING FONG

Moderato

mf *mp* *mf*

MUSH LUSH

She told me she hat-ed all men, She said they were sel-fish and bad — She'd

mp

stud-ied them fair and she'd stud-ied them dark, She claimed she had start-ed with

SING FONG

Noah in the Ark. Are all these par-ti - cu-lars vi - tal To your present in-dignant re-

mf

MUSH LUSH

ci - tal? Yes, yes, for I thought! "Here's a wo-man at last Who'll suit me right down to the

ground." Said I, "She's a pip - pin, I think she is rip - pin', My

poco rit.

SING FONG

soul mate at last I have found!" And so you fell in love with her! And

mf

f meno mosso

MUSH LUSH

doubtless she with you? No, no, I mere-ly thought that she As "Mrs. Lush" would do!

BOTH (*with spirit*)

Hey! Hey! Did-dle, did-dle, day! A - no-ther ro-mance is bust-ed;

It's the in - var - i - a - ble way That a man be-comes dis - gust - ed. You

think they will, and find they won't, Some say they will, and then they don't,

Hey! Hey! Did-dle, did-dle, day! Oh, the wo-men can't be trust - ed!

TRIO

"Three Little Belles"

Ting-A-Ling, Ding Dong and Ping Ping

No 4

Allegretto ma non troppo

The musical score is written for a Trio, consisting of a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto ma non troppo'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. The vocal line includes lyrics in a stylized, early 20th-century font. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *poco rall.* (a little slower), and *a tempo* (return to tempo). The lyrics are: 'Ting-A-Ling, Ding Dong, Ping Ping, Three lit-tle belles, Ting-A-Ling, Ding Dong, And Ping Ping, too! No-tice how we forth-with bow to you, Kow-tow to you, Say "How d'ye do!" Three lit-tle belles, de -'.

mp

Ting-A-Ling, Ding Dong, Ping Ping,

Three lit-tle belles, Ting-A-Ling, Ding Dong, And Ping Ping, too!

No-tice how we forth-with bow to you, Kow-tow to you, Say

"How d'ye do!"

Three lit-tle belles, de -

mf *poco rall.* *a tempo*

mure and coy, Filled to the brim with lus - cious joy,

Hop - ing to catch some nice lit - tle boy, Three lit - tle belles, Ting-A -

Ling, Ding Dong, Ping Ping,
Ling, Ding Dong, And Ping Ping, too!

ALL THREE
Moderato

Three lit - tle belles, with grace - ful tact; None of these lit - tle

belles is cracked! Three lit - tle heads with wis - dom packed, Now

(Unison)

who is go - ing to ring - us? Three lit - tle belles of

gay Ping - Pong, Wait - ing to wed some big man strong!

Hop - ing it won't be ver - y long Ere wed - ding rings hell bring us!

DANCE

Musical score for a dance piece, measures 1-12. The score is written for piano in 2/4 time, key of B-flat major. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, marked *mf*. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the dance piece with a final chord.

No 4a

Exeunt For The Three Belles

Musical score for a song, measures 1-12. The score is written for piano in 2/4 time, key of B-flat major. The first system (measures 1-4) includes the lyrics: "Three lit-tle belles of gay Ping Pong, Wait-ing to wed some big man strong!". The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the song with the lyrics: "Hop-ing it won't be ver-y long Ere wed-ding rings he'll bring us!".

SONG

Dainty China Doll

Nº 5

Lotus Blossom

Andante. (off Stage)

Dain - ty Chin - a Doll, Chin - a Dol - ly,

Life for you is sad and me - lan - cho - ly, Dain - ty Chin - a Doll,

must you give up all, Just be - cause you are a Chin - a Dol - ly!

p *mp* *p* *ff*

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * off

2/4 2/4

(She enters)

Andantino

There was once a

mf *rall.* *p*

Chi-nese Cin-der-el-la, Such a dear, de-mure and dain-ty maid;

mf *p*

But her un-cle was a pau-per fel-ler, So he sold her as a doll in

mf *p*

trade!

'Twas a hand-some Prince who bought her!

mf *ffz*

To his pa - lace soon he brought her, All the tricks of love he

ffz

taught her, Ah, poor Cin-der-el - la! Ah, poor Cin-der-el - la!

rit. *a tempo* *rit.*

rit. *p a tempo* *rit.*

Red. *

a tempo

Born to pov-er - ty and woe, She at last was forced to

mp a tempo

Red. * *Red.* * *Red.* *

go Back to him who, as you know —

f

Red. * *Red.* * *Red.* *

Once re-solved to sell her, Ah, poor Cinder-el - la!

rit

p *mf* *rit* *mf*

Red. *Red.* *

Tempo I

Dain-ty Chi - na Doll, Chi - na Dol - ly, Life for you is sad and mel-an -

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

- chol - y; Dain - ty Chi - na Doll, must you give up all,

p

Red.

Just be - cause you are a Chi - na Dol - ly!

f *mp* *colla voce* *p*

Red. * *Red.* *

SONG

Reforms

No 6

Mr. Juscot Karfair With Chorus

Allegretto ma non troppo

KARFAIR

The wea-ther's nice and warm to-day, I

think that I'll re-form to-day, And when I say re-form I mean for oth - ers.

CHORUS

SOPRANO
ALTO

He means re-form for oth-er folks, That's one of life's most cher-ished jokes; We

TENOR

He means re-form for oth-er folks, That's one of life's most cher-ished jokes; We

BASS

He means re-form for oth-er folks, That's one of life's most cher-ished jokes; We

like him not, we hope he croaks, He'll croak if he's a Re - form - er!

like him not, we hope he croaks, He'll croak if he's a Re - form - er!

ff

KARFAIR
Moderato

You must-n't this and you must-n't that, That is my mot-to and my fi - at To

mf

all your bro - thers, sis - ters, pa's and moth - ers.

CHORUS

With all our just - ly praised re - serve Our lips in scorn we no - bly curve, We

With all our just - ly praised re - serve Our lips in scorn we no - bly curve, We

The first system of the chorus includes three staves. The top two are vocal staves with lyrics, and the bottom is a piano accompaniment staff. The music is in 4/4 time, with a key signature of one sharp (F#). The vocal lines feature eighth and sixteenth notes, while the piano accompaniment consists of chords and single notes.

think he has an aw - ful nerve, This pest - i - len - tial Re - form - er!

think he has an aw - ful nerve, This pest - i - len - tial Re - form - er!

The second system of the chorus continues with three staves. It includes the same vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' and a bracket. The overall tempo and key signature remain consistent with the first system.

KARFAIR

Oh, Mis - ter Jus - cot Kar - fair has crossed the o - cean blue To

ff *ffz* *mf*

bring a few eye-op-en-ers to all the likes o' you. Your cus-toms of ten thou-sand years I'll

prove to you are aw-ful; Des- pite your pro-tests and your tears, I'll make 'em all un-law-ful!

molto rit. *f* *cresc.* *f molto rit.*

Grandioso Mis-ter Jus-cot Kar-fair is my name, A Re-form-er's life is a pay-ing lit-tle game!

ten. *rit.* *ff* *ten.* *rit.*

CHORUS

Oh, Mis - ter Jus - cot Kar - fair has come to make a fuss And

Oh, Mis - ter Jus - cot Kar - fair has come to make a fuss And

ff *ffz* *mf*

bring a few eye-op-en-ers to all the likes of us. cus - toms he will

bring a few eye-op-en-ers to all the likes of us.

Our cus-toms of ten thou-sand years Hell

prove are aw-ful; Des- pite our pro-tests and our tears, He'll make 'em all un-law-ful!

pite our pro-tests and our tears, He'll make 'em all un-law-ful!

prove to us are aw-ful; Des-

rit.

f *cresc.* *f molto rit.*

Grandioso

Mis-ter Jus-cot Kar-fair is his name, He says that his is a pay-ing lit-tle game!

Mis-ter Jus-cot Kar-fair is his name, He says that his is a pay-ing lit-tle game!

ff *ten.* *fff*

KARFAIR

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a *mf* dynamic and includes a *mp* marking. The lyrics are: "You must-n't sneeze, you must-n't wheeze, you must-n't bat an eye; You".

You must-n't sneeze, you must-n't wheeze, you must-n't bat an eye; You

Second system of the musical score. The vocal line continues with a fermata at the end. The piano accompaniment features a key signature change to one sharp (F#) in the final measure. The lyrics are: "must - n't walk, you must - n't talk, don't ask the rea - son why. You".

must - n't walk, you must - n't talk, don't ask the rea - son why. You

Third system of the musical score. The vocal line ends with a fermata. The piano accompaniment continues with a key signature change to two sharps (F# and C#) in the final measure. The lyrics are: "must - n't eat and on your feet no shoes shall e'er be worn; In".

must - n't eat and on your feet no shoes shall e'er be worn; In

Fourth system of the musical score. The vocal line continues with a fermata at the end. The piano accompaniment concludes with a key signature change to one sharp (F#). The lyrics are: "fact, you must - n't do the things you've done since you were born. We'll".

fact, you must - n't do the things you've done since you were born. We'll

poco

keep on pass-ing laws un-til we've passed so man-y that The

rit.

poor be-night-ed pop-u-lace won't know where they are at!

CHORUS

Oh, Mis-ter Jus-cot Kar-fair has come to make a fuss,— He's

Oh, Mis-ter Jus-cot Kar-fair has come to make a fuss,— He's

cresc.

brought a few eye - op - en - ers to all the likes of us. Our

brought a few eye - op - en - ers to all the likes of us. Our

f

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "brought a few eye - op - en - ers to all the likes of us. Our". The piano accompaniment begins with a forte (*f*) dynamic and features a descending melodic line in the right hand and a more static bass line in the left hand.

rit. *Adagio*

cus - toms of ten thou - sand years He'll prove to us are aw - ful! Des -

cus - toms of ten thou - sand years He'll prove to us are aw - ful! Des -

f portamento

The second system of the musical score also consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "cus - toms of ten thou - sand years He'll prove to us are aw - ful! Des -". The piano accompaniment begins with a forte (*f*) dynamic and a *portamento* marking, indicating a slow, expressive transition. The tempo is marked *rit.* (ritardando) and *Adagio*.

- pite our pro - tests and our tears, He'll make 'em all un - law - ful!

- pite our pro - tests and our tears, He'll make 'em all un - law - ful!

f adagio *ff* *rall.*

Grandioso

Mis-ter Jus-cot Kar-fair is his name, And he says that his is a pay-ing lit-tle game!

Mis-ter Jus-cot Kar-fair is his name, And he says that his is a pay-ing lit-tle game!

ff *fff* *fff*

46
QUINTET

(The Three Belles, Hoy Tee Toy and Karfair)

No 7

"Perfection"

Allegretto

ff

You may

talk all you want of per - fec - tion, Thank good-ness, it does - n't ex - ist, — Ex -

mf

Hoy

plor-ing in ev - ry di - rec - tion Will con - vince you it's time to de - sist. — And

Tee Toy and Karfair

if you should ev - er dis - cov - er The pink of per - fec - tion at last, You will

rit.
speed-i - ly find that your wan-der - ing mind Is long-ing for days that are

f *cresc.* *ffz*

All Five
past! Per-fec-tion in man is an el-e-gant plan, But, thank good-ness, 'tis on-ly a

f

Lento
theo - ry; It's a love - ly i - deal that must sure - ly ap - peal, But in

Lento *sfz*

a tempo Ting-A-Ling
fact it would make us all wear-y! Per -

mf a tempo

Ding Dong and Ping Pong Hoy Tee

fec-tion is some-thing we strive to at-tain, Well know-ing we'll nev-er suc-ceed! It's a

Toy & Karfair *ten.*

won-der-ful thought but it all comes to naught, No mat-ter how great be the

All

need! So take us as we are and make the best of it, That's

our ad - vice to ev-'ry one; For - get the faults and all the

rest of it, And let's make life a mer-ry round of funi (of fun) You'll

find when you are old and take a re - tro-spect Of life as you have found it from the

first, That it was - n't half so bad, And you'll

feel just kind o' glad If you've on - ly sought the best and not the worsti

DANCE

f

ffz

DUET

No 8

How Shall I E'er Repay The Debt?

Lotus Blossom and Sing Fong

Moderato

(SING FONG) 1. How shall I e'er re -
 (LOTUS BLOSSOM) 2 What - ev - er I can

The first system of the musical score is in 2/4 time, marked 'Moderato'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G3, a quarter note A3, and a half note B3. The tempo changes to 'a tempo' after the first measure. The lyrics for the first system are: 'pay the debt This day I owe to you? How can I hope to give to you Is yours a - lone to take; What - e'er I think, what'.

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment has a half note G3, a quarter note A3, and a half note B3. The lyrics for the second system are: 'e'er for - get The tot - al that is due? — It e'er I do, Will be for your sweet sake. — Was'. Above the final measure of the vocal line, there is a bracket indicating '(1. LOTUS BLOSSOM)' and '(2. SING FONG)'.

seems that I'm far rich - er than I ev - er thought be - fore! How
ev er such a maid as this To make a man feel glad? We'll

poco rit.
could you think of such a plan To prove that I'm not poor!
seal the bar - gain with a kiss, The first we two have had! (They kiss)

Allegretto *BOTH Tempo di Valse*
I'll pay my debt to

ten.
you some day, Some day we will both call it square; ——— You'll
colla voce

trust me to find out some way ——— So each oth - er's debt we can

share! ——— For when the clouds have all rolled by, When sun-shine a-
ten.
colla voce

LOTUS BLOSSOM SING FONG
 gain floods the sky, ——— I'll find that you, — You'll find that

Sing Fong sings small notes *1st Verse* *2nd Verse*
 BOTH
 I Owe no-thing that love can't , pay! ——— *D.S.* love can't pay! ———
mp *mf* *D.S.* *rall.*
Red. * *Red.* *

DUET A Chinaman's Word

No 9

Fat Sing and Sing Fong

Molto Moderato SING FONG

Quite un-re-ser-ved-ly

I pledge my word to you, Fat Sing, Tho' I confess it, sir,

'tis rath-er hard to do, Fat Sing!

FAT SING

Nev-er - the-less, I trust you, son, Re - mem-ber, your work is just be-gun, For

Sing Fong is a worth-y son of old Fat Sing!

TOGETHER

When we pledge our word, then our word is kept, That's an ax - i - om you can

all ac - cept; For it's ver - y true, as you've no doubt heard, You can

al-ways re - ly on a Chi-na-man's word. It's a com-fort to know, how -

ev - er things go, Wheth - er fast or slow, in weal or woe, That no

mat - ter how great was the pro - mise in - curred, You can

al - ways re - ly on a Chi - na - man's word! .

Attacca N^o 10;

ACT I
FINALE

No 10

CHORUS
With SpiritSOPRANO
ALTO

It's a com-fort to know, how - ev-er things go, Whether fast or slow, in

TENOR



It's a com-fort to know, how - ev-er things go, Whether fast or slow, in

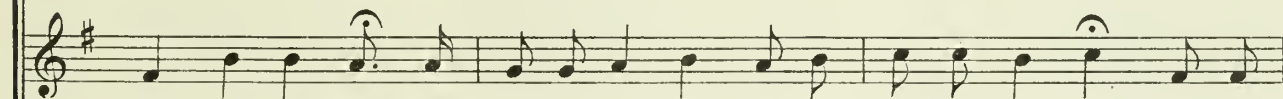
BASS



PIANO



weal or woe, That no mat-ter how great was the prom-ise in-curr'd, You can



weal or woe, That no mat-ter how great was the prom-ise in-curr'd, You can



al-ways re-ly on a Chi-na-man's word!

al-ways re-ly on a Chi-na-man's word!

Allegretto

f *mp*

The Three Belles

Life is a gai-ly col-ored bub-ble, Full of trou-ble, some

mf

say, But we find joy in mea-sure dou-ble In our

cute lit-tle Chi - nese way. If on - ly Sing Fong would come a - long And

mar-ry just one of us three, What a par - a - dise for one, full of

mer - ri-ment and fun, This dear old world would be!

FAT SING
Andantino
Sing on, ye brain - less maid - ens, On plea - sure bent get wrecked! For

rit.

sure e-nough the seas get rough Soon-er than you ex-pect!

rall.

The Three Belles (Unison)
Moderato

Old Fat Sing is a crab-bed old thing, Spread-ing his gloom in

mp

chunks a-round. For nice lit-tle girls he has got no use, In his

at-tic there is ev-i-dent-ly some-thing loose!

FAT SING
Sostenuto

E - nough of this! Fare - well to all! No more will I re - turn; For

mp

Lento

oth - er climes and bet - ter times I yearn! ————— You'll

CHORUS

hear of me, no doubt, Be - fore the year is out. (Sing Fat exits)

Be -

Be -

Presto

mp *ff* *sfz*

And. *

CHORUS
Allegro

hold the new pro - pri - e - tor Of Fat Sing's store! We'll

hold the new pro - pri - e - tor Of Fat Sing's store! We'll

ff

start at once to a - gi - tate To make him our chief ma - gis - trate, The

start at once to a - gi - tate,

hand - some new pro - pri - e - tor Of Fat Sing's store!

hand - some new pro - pri - e - tor Of Fat Sing's store!

SING FONG (*con moto*)

I much pre-fer to stay just as I am, No

mp

pol - i - ties or of - fi - ces I crave; They seem to me a mock-e-ry and

rit.

sham, Their hum-bug and their graft I can-not brave!

CHORUS Moderato

He shies at pro-po-sals po-lit-i-cal, This

He shies at pro-po-sals po-lit-i-cal, This

most self-a-bas-ing of men! — But a man can be quite hy-po-

most self-a-bas-ing of men! — But a man can be quite hy-po-

crit - i - cal As mere - ly a plain cit - i - zen! —

crit - i - cal As mere - ly a plain cit - i - zen! —

ff

WUN TUN
Moderato

Sing Fong, we nom-i - nate you to The bench of old Ping Pong, sir; To

mf

KARFAIR

turn it down we'd hate you to, For we're all for you strong, sir! Just

think of all the mon-ey that Fat Sing has no doubt left him! It

cer-tain - ly seems fun-ny that Of sense that has be - reft him!

SING FONG

No, no! I can-not ac-qui-

Allegretto

ff *rall.* *sfz*

esce In this, ——— your lat - est plan, Be -

p

cause, in truth, I must con - fess I am — a mod - est man! —

rit.

sfz *mf* *rit.*

WUN TUN

Too late, O great, se - date, i - rate Sing Fong! This

cul - mi - na - tion might have been ex - pect - ed: — To the

of - fice of chief ma - gis - trate of old Ping Pong, I beg to state, You've

CHORUS
Andante

du - ly been e - lect - ed! E - lect - ed! —

E - lect - ed! —

fff

And. *

(Lotus Blossom comes from behind crowd)

LOTUS BLOSSOM

Andante

mf

rall.

mp

And. *

las, what is this news I hear? My dreams have all been shat-tered! If

mf

ten.

rit.

ad lib.

I had nev-er met you, dear, This nev-er would have mat-tered!

SING FONG
Tempo di Valse

Dear heart, pray con - quer your des - pair, We'll find some

way to mend it all! — My hon - ors I shall nev - er

bear If such ill luck should end it all! —

TANNYU

Back to our shan - ty by the sea, Come a - long, come a - long, come with me!

mf

LOTUS BLOSSOM

Ver - y well, un - cle, as you say, Dreams are a bub - ble that's blown a - way!

rit. *molto rit.*

rit. *molto rit.*

(to Sing Fong)

Fare - well! Fare - well! Our vows re - main un -

Andante

mf *rall.*

bro - ken, Al - though, per - chance, 'twere bet - ter that They'd ne'er been spo -

ten. *f*

(Lotus Blossom exits with Tannyu)

ken! —

ff accel. *cresc.* *fff*

Red. *

CHORUS

So off we go our joy to show We'll take Sing Fong and

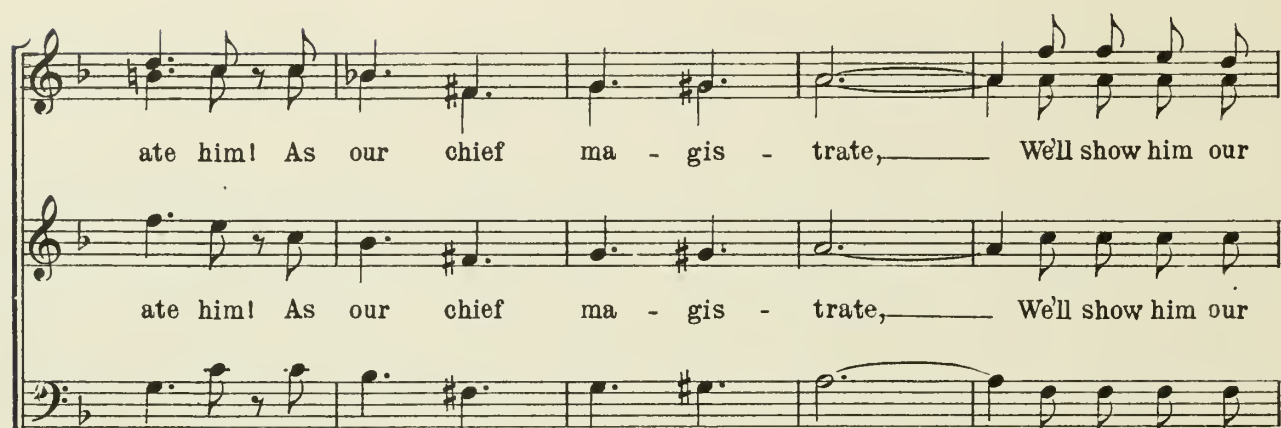
So off we go our joy to show We'll take Sing Fong and

ff

fête him; With pomp so grand and a big brass band, We'll soon i - ni - ti -

fête him; With pomp so grand and a big brass band, We'll soon i - ni - ti -

ff

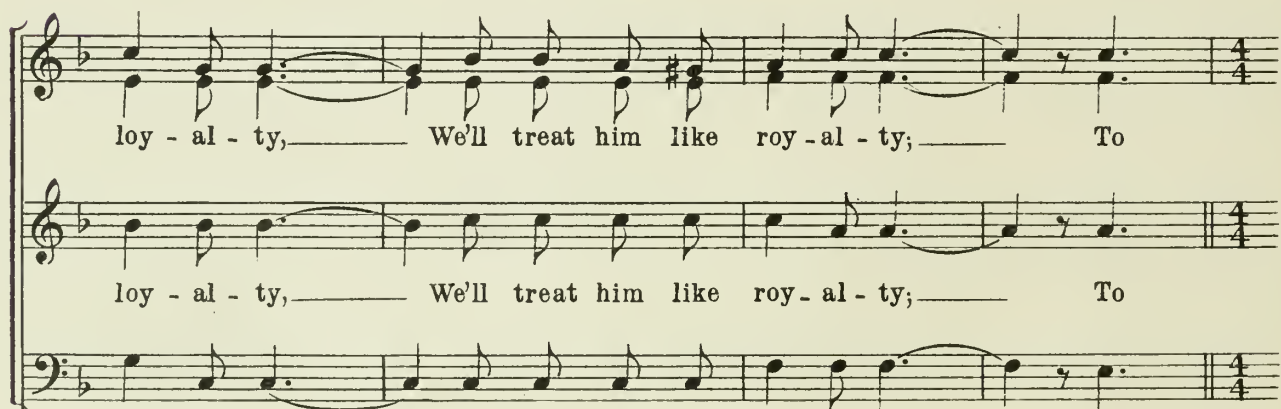


ate him! As our chief ma - gis - trate, ——— We'll show him our

ate him! As our chief ma - gis - trate, ——— We'll show him our



f



loy - al - ty, ——— We'll treat him like roy - al - ty; ——— To

loy - al - ty, ——— We'll treat him like roy - al - ty; ——— To



him we bow with a Chi-nese kow-tow, For Sing Fong is our chief ma - gis -

him we bow with a Chi-nese kow-tow, For Sing Fong is our chief ma - gis -

ff

tratel — Bow, Bow, Kow - tow To Sing Fong now, The

tratel — Bow, Bow, Kow - tow To Sing Fong now, The

fff *mf*

new pro-pri-e-tor, The rich pro-pri-e-tor Of the

new pro-pri-e-tor, The rich pro-pri-e-tor Of the

ped.

rall ff_e cresc.

Chi - na Shop!

Chi - na Shop!

fff

ff accel e cresc.

ped. *

cresc.

ff_e

ped.

End of Act I.

75
ACT II

INTRODUCTION
and OPENING CHORUS

Nº 11

Moderato grazioso

mf

più accel.
f

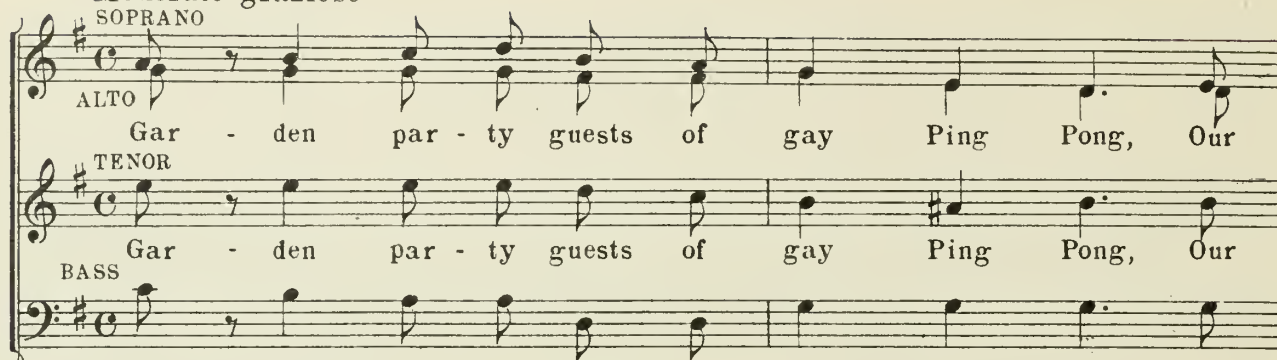
(CURTAIN)
rall.

CHORUS
Moderato grazioso

76

SOPRANO
ALTO
TENOR
BASS

Gar - den par - ty guests of gay Ping Pong, Our



Moderato grazioso

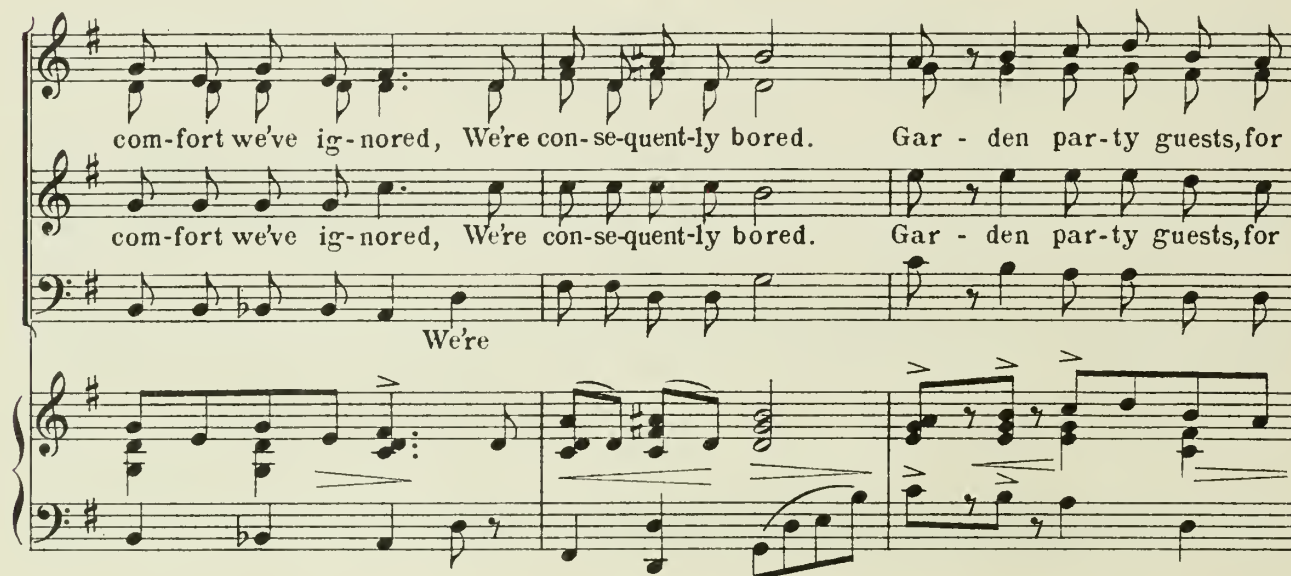
mf



com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for

com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for

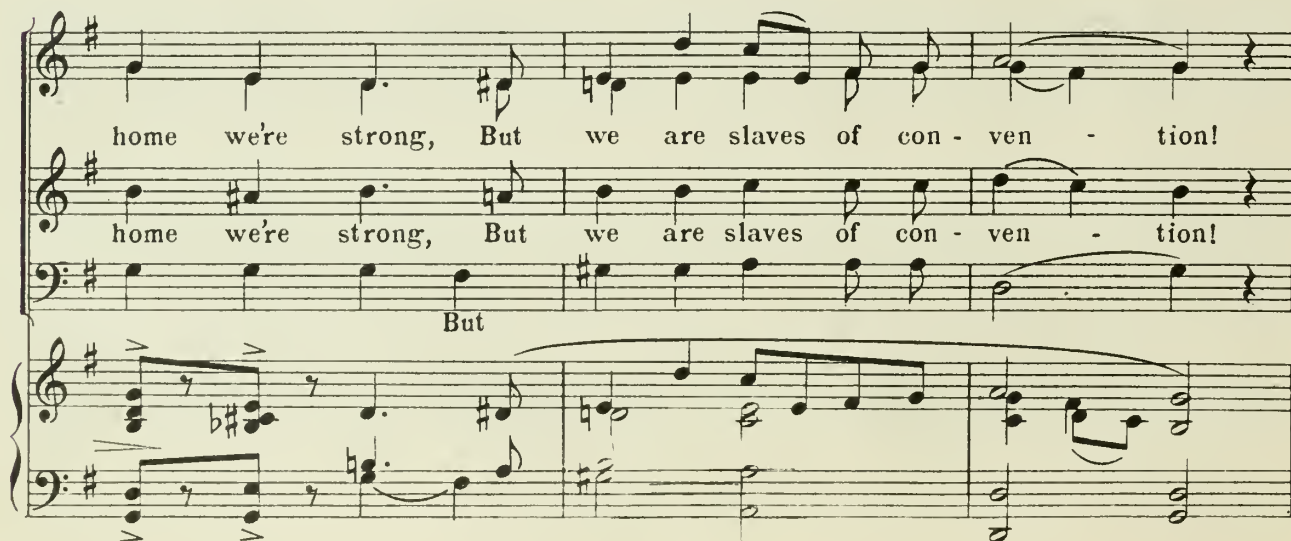
We're



home we're strong, But we are slaves of con - ven - tion!

home we're strong, But we are slaves of con - ven - tion!

But



più accel.

Cheer up!

The ver - y worst is yet to come!

f *più accel.*

Cheer up!

It's no use act-ing kind o' dumb!

Cheer up! Be-fore our

Be-fore our

rit.

en - er - gies get numb, Let us con - cen - trate our at - ten - tion.

en - er - gies get numb, Let us con - cen - trate our at - ten - tion.

rall.

Gar - den par - ty guests of gay Ping Pong, Our
 Gar - den par - ty guests of gay Ping Pong, Our

com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for
 com-fort we've ig-nored, We're con-se-quent-ly bored. Gar - den par-ty guests, for
 We're

home we're strong, But we are slaves of con - ven - tion!
 home we're strong, But we are slaves of con - ven - tion!
 But

Allegretto ma non troppo

MEN
Sing

mp

Fong, our great chief ma-gis-trate, Is hap-py as he can be, — And

GIRLS
rit.

we are here to cel-e-brate His first an-ni-ver-sa-ry. Ah! —

ff rit.

MEN

Sing Fong, ought to mar-ry now, He's get-ting a-long in years; — We've

no use for a bach - e - lor; Now what do you say, my dears?—

GIRLS

For once we are u - nan - i - mous, We e - cho each word you sing;— Sing

MEN

Fong should have the lot of us On his mat - ri - mon - ial string. We told you!

GIRLS

If he does - nt mar - ry soon, The dick - ens there'll be to pay:— We've

no use for a bach-e - lor, We hope he will choose to - day!

Allegro

But fling a - way sor - row, both - er to - mor - row,

But fling a - way sor - row, both - er to - mor - row,

Allegro

rall. *ff*

Let's be gay to - day! Our wor - ries we'll throw off,

Let's be gay to - day! Our wor - ries we'll throw off,

Hap - pi - ly go off To the free ca - fé. For a

Hap - pi - ly go off To the free ca - fé. For a

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (bass clef). The key signature is B-flat major (two flats). The melody is in 4/4 time. The lyrics are "Hap - pi - ly go off To the free ca - fé. For a".

gar - den par - ty in Ping Pong Is a ver - y rare af - fair, And

gar - den par - ty in Ping Pong Is a ver - y rare af - fair, And

The second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (bass clef). The key signature is B-flat major (two flats). The melody is in 4/4 time. The lyrics are "gar - den par - ty in Ping Pong Is a ver - y rare af - fair, And".

we are here to en - joy good cheer, And we'll get our share! So

we are here to en - joy good cheer, And we'll get our share! So

The third system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment staff (bass clef). The key signature is B-flat major (two flats). The melody is in 4/4 time. The lyrics are "we are here to en - joy good cheer, And we'll get our share! So".

fling a - way sor - row, both - er to - mor - row, Let's be gay to -

fling a - way sor - row, both - er to - mor - row, Let's be gay to -

day! Our wor - ries we'll throw off, Hap - pi - ly go off

day! Our wor - ries we'll throw off, Hap - pi - ly go off

To the free ca - fé. As gar - den par - ty guests we seek To

To the free ca - fé. As gar - den par - ty guests we seek To

fff

eat e - nough to last a week, Come a - long! Come a -
eat e - nough to last a week, Come a - long! Come a -

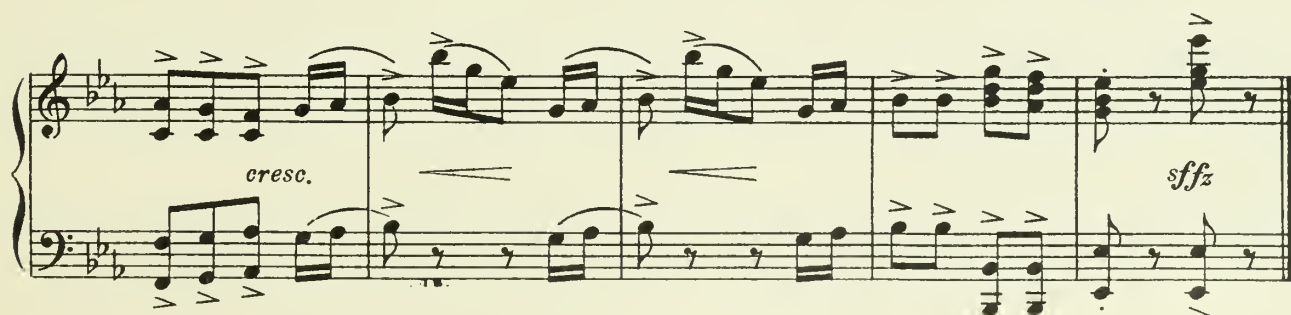
cresc.

long! It is time to greet Sing Fong!____
long! It is time to greet Sing Fong!____

ff

DANCE

f



No 12

Long Years Ago

Hoy Tee Toy

Moderato con moto

The musical score is written for piano and voice. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked *mf*. The tempo is *Moderato con moto*. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The vocal melody enters in the second system with the lyrics "Long years a - go I found that I Was rath - er un - at -". The piano accompaniment continues with chords and single notes. The vocal melody continues in the third system with the lyrics "trac-tive, Did I sit down to mope and sigh, Con -". The piano accompaniment continues with chords and single notes. The vocal melody continues in the fourth system with the lyrics "tent to stay in - ac - tive? Nay, nay, I soon made". The piano accompaniment continues with chords and single notes. The score ends with a double bar line.

mf

Long years a - go I found that I Was rath - er un - at -

trac-tive, Did I sit down to mope and sigh, Con -

tent to stay in - ac - tive? Nay, nay, I soon made

up my mind I'd be an In - tel - lec - tu - al, For

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major).

to my - self I said, "You'll find That course the most ef -

The second system of the musical score. The vocal line continues with quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment maintains the same rhythmic pattern with eighth-note bass and chords.

fec - tu - al." I stud - ied all the lan - gua - ges, Both

The third system of the musical score. The vocal line continues with quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment continues with eighth-note bass and chords.

liv - ing and the dead, Till ev - 'ry - thing they

The fourth system of the musical score. The vocal line concludes with quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment concludes with eighth-note bass and chords.

taught was stored With - in my diz - zy head. A

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It consists of a single melodic line with lyrics. The piano accompaniment is in the same key and time, featuring a bass line with sustained notes and a treble line with chords and some melodic movement.

girl like me should sure - ly be Snatched up, thought I, and

The second system of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords and a steady bass line.

quick - ly, too; The years went by and there was I Grown

The third system of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords and a steady bass line.

old and some - what sick - ly, too. But to des - pair I'd

The fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment provides harmonic support with chords and a steady bass line.

molto rit.

nev - er yield, E'en though I knew my doom was sealed.

rall. *f*

Andantino con moto

Beau - ty is but skin deep, I had rath - er have in -

mf

tel - li - gence; Most men are fast a - sleep,

They pre - fer a dain - ty doll, but dense! Still, if some

mf

man of sense Took an X - ray of my dome,

With what there - in is stored I'd quick - ly

have him floored, And he would ask me, Oh, he would

ask me — To share his heart — and — home. —

Red.

*

91
SONG

"Pay Attention, I Pray"

No 13

(Chunk, with the Three Belles,
Hoy Tee Toy & Lotus Blossom)

Andantino Maestoso

CHUNK (recit)

Pay at - ten - tion, I pray,

To my e - dict to - day! For we cer - tain - ly ex -

-pect 'Twill have an in - stan - ta - ne - ous ef -

ad lib.

colla voce.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andantino Maestoso'. The score is divided into three systems. The first system shows the vocal line starting with a recitative-like passage marked 'CHUNK (recit)' and the piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics 'To my e - dict to - day! For we cer - tain - ly ex -' and the piano accompaniment. The third system concludes the piece with the lyrics '-pect 'Twill have an in - stan - ta - ne - ous ef -' and a final cadence. Dynamics include *ff*, *dim.*, *mf*, and *ad lib.*. The piano part features various articulations like accents and slurs.

CHUNK

fect! *Moderato grazioso* His high and might-y

might-i - ness, Sing Fong, chief ma - gis - trate, Ob - serves with in - dig -

-na - tion Be - fit - ting his high sta - tion A state of things

he finds he must a - bate, The wo - men of Ping Pong, please note, Have

got his ma - gis - ter - ial goat, Be - cause too much on

him they dote And each one wants to grab him. His in-gen-u-i-ty's

been em - ployed This sad con - di - tion to a - void And save his nob's from

be - ing an - noyed By those who want to nab him. At - ten - tive - ly please

lis - ten to me, This is Sing Fong's de - ci - sion, What-

e'er it be, it's cer - tain - ly Not sub - ject to re - vi - sion: Sing

grandioso
Fong an - noun - ces to Ping Pong That he is go - ing to mar - ry.

(The Other Five)
To mar - ry! To mar - ry! Sing Fong no long - er will tar - ry!

CHUNK

Please hold your hors - es for a while, Per - haps I can re -

mf

-move that smile, In short, if you'll al - low me, I'll Pro - ceed to my con -

-clu-sion. Sing Fong will mar-ry no - bod-y, Good, bad, or sick or

cresc.

health-y, Ex-cept an or-phan who must be In-con-ti-nent-ly wealth-y!

ff

All Six
(unison)

This

Maestoso

*ff**ff*

Allegro

news is cer - tain - ly a blow to us, It's

some - thing we must care - ful - ly dis - cuss; But

this we'll say, it might be "wuss," So here's good luck to Sing Fong!

*cresc.**ff*

DUET

In Our Painted Pretty Pagoda By The Sea

Nº 14.

(Sing Fong and Lotus Blossom)

Piano introduction in 4/4 time, key of B-flat major. The melody features several triplet figures. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a *rall.* (rallentando) marking.

SING FONG

I am look-ing for-ward, dear, to a lit-tle re-treat I know,
When the big moon throws its beams ov-er val-ley and hill and sea,

Piano accompaniment for Sing Fong's vocal part. It features a steady harmonic accompaniment with a mezzo-forte (*mf*) dynamic.

LOTUS BLOSSOM

Where the breez-es gent-ly blow as they whis-per so soft and low,
We will soft-ly steal a-way and you'll whis-per a - gain to me

Piano accompaniment for Lotus Blossom's vocal part. It features a steady harmonic accompaniment.

BOTH .

There we'll make love all summer long, Far from the throng. Sing-ing our song.
All those pret-ty se-crets you know, Whis-per them low, In the soft glow;

Piano accompaniment for the duet. It features a steady harmonic accompaniment.

Naught shall sev - er Us for - ev - er In that quaint pa-go-da by the sea.
Moon-light bliss is Made of kiss-es In that quaint pa-go-da by the sea.

LOTUS BLOSSOM

In our paint-ed pret-ty pa-go-da by the sea, our pretty pa-go-da by the
SING FONG Oh, how

sea, Right there by the sea! There are
real-ly tru-ly won-der-ful it will be!

ros-es climb-ing a-round it, You'll be might-y glad that we found it, For it's

just the right lit-tle nook for you and me! Lit-tle
me! The right lit-tle nook, and lit-tle

bird-ies war-ble their songs in ev-'ry tree, That lit-tle pa-go-da by the
tree, Ev-'ry

sea! So hap-py and free! Ther'll be
liv-ing thing re-joic-es be-cause it's free! Ther'll be

cresc.

no more wear-i - some hours, On - ly sun-shine, kiss-es and flow'rs In our

a tempo 1st Ending

paint-ed pret-ty pa - go - da by the sea! *D.S.*

a tempo

sea, the e - mer - ald sea! *D.S.*

a tempo *mf* *D.S.*

a tempo 2^d Ending

paint-ed pret-ty pa - go - da by the sea! *rit.*

a tempo sea the e - mer - ald sea!

a tempo *rit.*

101
TRIO

"All, All Will Be Well"

Karfair, Wun Tun and Mush Lush

No 15

Allegretto

ALL THREE

When po-

The first system of the musical score is in 6/8 time with a key signature of one sharp (F#). It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, playing a rhythmic pattern of eighth notes and chords. A 'dim.' (diminuendo) marking appears over the final two measures of the piano part.

lit - i - cal games are played fair, — All, all will be well; — When the

mf

The second system continues the vocal and piano parts. The vocal line has lyrics: "lit - i - cal games are played fair, — All, all will be well; — When the". The piano accompaniment continues with a mezzo-forte (mf) dynamic, maintaining the rhythmic pattern of eighth notes and chords.

la - dies stop dye - ing their hair, — All, will will be well, — When

WUN TUN

f

The third system continues the vocal and piano parts. The vocal line has lyrics: "la - dies stop dye - ing their hair, — All, will will be well, — When". The piano accompaniment continues with a forte (f) dynamic. The system concludes with a 'WUN TUN' vocalization in the vocal line and a final piano accompaniment flourish.

MUSH LUSH

strik-ers dis-cov-er there's noth-ing in strikes, When au-to-mo-biles prove as

This musical system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are written below the vocal line.

KARFAIR

harm-less as "bikes," When ev-'ry man jack can do just as he likes,

This musical system continues the piece with a vocal melody and piano accompaniment. The key signature remains one sharp. The lyrics are written below the vocal line.

ALL THREE

KARFAIR

All, all will be well.—Such a state of af-fairs would dis-tress me, If it

This musical system begins with a vocal melody and piano accompaniment. The key signature changes to two sharps (F# and C#). The lyrics are written below the vocal line. The piano part includes a forte (*ff*) marking.

ev-er should hap-pen, why, bless me, My job would be nil, What a

This musical system continues the piece with a vocal melody and piano accompaniment. The key signature remains two sharps. The lyrics are written below the vocal line.

rit.

big, bit - ter pill! All, all would be ill!

f

ALL THREE

Some day, some time, all, all will be well; Ev'ry thing will be hun-ky-do-ry,

f

Trou-ble and sor-row an old, old sto-ry. When 'twill hap-pen no-bo-dy can

tell, — But some day when you're dead And you care not a shred, All, all will be well!

crescendo

DANCE

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 2/4 based on the note values.

- System 1:** Starts with a piano (*p*) dynamic. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.
- System 2:** Continues the melody. A *crescendo* marking appears towards the end of the system.
- System 3:** Features a *græ ad lib.* (grace ad libitum) marking above a triplet of eighth notes in the treble staff. A forte (*f*) dynamic is marked in the bass staff.
- System 4:** Includes a *(loco)* marking above the treble staff, indicating a change in articulation or style. A forte (*f*) dynamic is also present.
- System 5:** Continues the melodic and harmonic development.
- System 6:** Ends with a *crescendo* marking, leading to a final chord.

"Lovey-Dove-Dove, Oh, Lovey"

No 16

Lotus Blossom

Andante con amore

A clev - er young po - et once

wan-dered from home, Sing-ing "Lov - ey-dove-dove, oh, lov-ey!" He

dreamed of a maid-en he hoped would come To be his lov-ey dove dov-ey. — He

had-n't a yen in his pock-et book, Not ev-en the price of a so-da, — But his

heart was sad, so a chance he took On a wait-ress in a pa-go-da. —

Piu mosso
She was so rich in girl-ish charms, Their num-ber was sim-ply le-gion, — In

fact, she was rich-er in beau-ty's gifts Than an-y one else in that re-gion. —

accel. *molto rit.*

That was enough for our po-et friend; He mar-ried the girl, - and now for the end:

mf accel. *colla voce*

Tempo I

That elev-er young po-et who wan-dered a-field Sing-ing

pp *p*

And. *

"Lov - ey-dove-dove, oh, lov - ey!" Soon found that such rich - es would

nev - er yield Sup - port for lov - ey-dove - dov - ey But

be - ing a wait-ress, she said she'd wait Un - til he had sold his cre -

a - tion; — The re - sult was such, I re - gret to state, That

Lento
both of them died of star - va - tion! Lov - ey-dove-dove, oh,

lov - ey! — Lov - ey-dove-dove, A - lack!

p *mf* *p* *molto rall.*

Ed. *

I Wish That I Was Back In My Dear Old Kentucky Home

No 17

KARFAIR with CHORUS

With Spirit

When I was luck-y, in old Ken-
no-tion to cross the

-tuck-y, As a lad I spent my youth-ful years, My dear old
o - cean, Mere-ly to butt in on your af - fairs; 'Twas i - die

moth-er and eld-er broth-er, Used to look at me and then shed tears. Their
dream-ing and sil-ly schem-ing, And it has-n't got me an - y - wheres! I'm

poco rit
pro - phe-cies came true, And now I say to you: I
feel - ing aw - ful blue, And so I say to you:

poco rit

wish that I was back in my dear old Kentuck-y home, No long-er would I roam, a -

-cross the bounding foam, I'd stick a-round and plow the ground and feed the chickens, too, Yes

that is what I'd do, I'm tell-ing it to you! This wander-ing re-form-ing stuff is

get-ting on my nerves, I rath-er think the public has got all that it de-serves, And

now the sweet i-dea is per-co-la-ting through my dome, And I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major and 4/4 time, with a melody that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *fz*.

wish that I was back in my dear old Ken-tuck-y home!

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *f*.

CHORUS (*in Unison*)

He wish-es he was back in his dear old Kentucky home, No longer would he roam A-

The third system marks the beginning of the chorus, labeled "CHORUS (in Unison)". The vocal line and piano accompaniment continue. The piano accompaniment has a more complex texture with more frequent chords. Dynamics include *ff*.

-cross the bounding foam. He'd stick a-round and plow the ground and feed the chickens, too. Yes,

The fourth system continues the chorus. The vocal line and piano accompaniment are shown. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f*.

that is what he do, We're telling it to you! This wander-ing, re-form-ing stuff is

mf

get-ting on his nerves, And we a-gree most heart-i-ly, he's got what he de-serves! But

cresc

now the sweet i-dea is per-co-lat-ing thro' his dome, And he wishes he was back in his dear

f

1st Verse Karfair 2d Verse

old Ken-tuck-y home! I got the *D.S.* old Ken-tuck-y home!

mf *D.S.* *rall.* *ff*

BALLAD

My Lotus Bloom

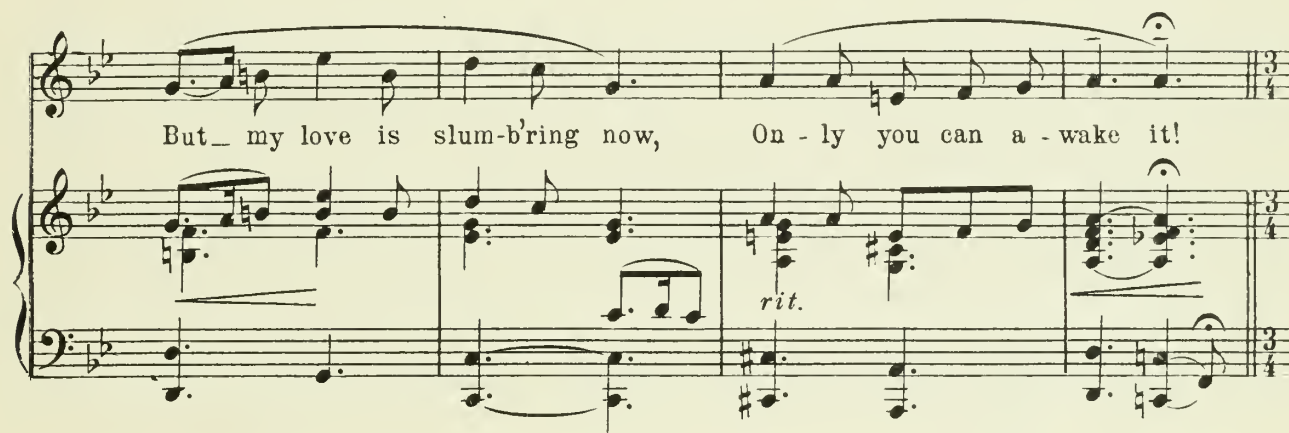
No 18 A

Sing Fong

Tempo di Valse



Andante con moto



Valse



Lo - tus Bloom, How my heart beats for you, If I should

ask you, what would you do? Skies are drear, were you

here I know your radiance would light the gloom; I love you,

cresc.

what of you? If I but knew, oh, my Lo - tus Bloom!

L.H.

115
SOLO

No 18 B

Lotus Blossom

Off stage

Lo - tus Bloom, Lo - tus Bloom, Your lit - tle, poor lit - tle

p (silent)

The first system of music for 'Lotus Blossom'. It features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a half note 'Lo', a quarter note 'tus', a half note 'Bloom', and so on. The piano accompaniment is in 3/4 time, starting with a half note 'Lo', a quarter note 'tus', and a half note 'Bloom'. The piano part is marked *p* (piano) and includes a section labeled '(silent)'.

Lo - tus Bloom, How her heart beats for you, If you should

The second system of music. The vocal line continues with 'Lo - tus Bloom, How her heart beats for you, If you should'. The piano accompaniment provides harmonic support, with chords and moving lines in both hands.

ask her, what could she do? Skies are clear, I am

The third system of music. The vocal line continues with 'ask her, what could she do? Skies are clear, I am'. The piano accompaniment continues with chords and moving lines.

here To help dis - pel all the threat - ened gloom; And 'tis true,

f
cresc.

The fourth system of music. The vocal line continues with 'here To help dis - pel all the threat - ened gloom; And 'tis true,'. The piano accompaniment continues with chords and moving lines. The system ends with a forte (*f*) dynamic and a crescendo (*cresc.*) marking.

(Lotus Blossom enters)

I love you! Come, dear, and greet me, your Lo - tus Bloom!

The first system contains a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a half note G5. The piano accompaniment features chords in the right hand and a moving bass line in the left hand.

Ped. *

Incidental Music

mp marcato

The second system is labeled 'Incidental Music'. It features a piano accompaniment in the grand staff. The tempo and dynamics are marked 'mp marcato'. The music consists of chords in the right hand and a steady bass line in the left hand.

The third system continues the incidental music. It features a piano accompaniment in the grand staff. The music includes chords and a moving bass line.

rall.

The fourth system concludes the incidental music. It features a piano accompaniment in the grand staff. The tempo is marked 'rall.' (rallentando). The system ends with a final chord in the right hand and a sustained note in the left hand.

Ultimo Finale

No 19

Full Chorus

(Unison)

He's go-ing back at last to his dear old Ken-tuck-y home, No

long - er will he roam a - cross the o - cean foam. Hell

stick a - round and plow the ground and feed the chic-kens too, Yes,

that is what hell do, We're tell - ing it to you! This

mf

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line is marked '(Unison)' and the piano accompaniment is marked 'ff' (fortissimo) at the beginning. The lyrics are: 'He's go-ing back at last to his dear old Ken-tuck-y home, No long - er will he roam a - cross the o - cean foam. Hell stick a - round and plow the ground and feed the chic-kens too, Yes, that is what hell do, We're tell - ing it to you! This'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line. The final system ends with a 'mf' (mezzo-forte) marking.

wan - der - ing re - form - ing stuff has got - ten on his nerves, But

that's po - et - ic jus - tice and no more than he de - serves! No

cresc.

more of such fool er - rands will in - duce him forth to roam, For

sfz

SOPR. *rit.*

ALTO

TEN.

BASS

Mis - ter Kar - fair's go - ing back to his Ken - tuck - y home!

Mis - ter Kar - fair's go - ing back to his Ken - tuck - y home!

ff rall.

First system of piano accompaniment. It consists of three staves: two treble staves and one bass staff. The first two staves are empty. The third staff (bass) contains the initial accompaniment, starting with a treble clef and a key signature of two flats. The music begins with a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo and dynamics markings are *f accel.* and *ff cresc.*

Second system of music, featuring vocal parts and piano accompaniment. It consists of four staves: two vocal staves (treble and bass) and two piano staves (treble and bass). The vocal parts enter with the lyrics "In our paint - ed pret - ty pa - go - da by the". The piano accompaniment provides harmonic support, including a triplet in the right hand and a steady bass line in the left hand. The dynamics markings are *fff* and *f*.

In our paint - ed pret - ty pa - go - da by the

In our paint - ed pret - ty pa - go - da by the

In our paint - ed pret - ty pa - go - da by the

our pret-ty pa-go-da,

sea _____ Oh, how real-ly tru-ly won-der-ful it will

sea _____ Oh, how real-ly tru-ly won-der-ful it will

sea _____ Oh, how real-ly tru-ly won-der-ful it will

There'll be ros-es climb-ing a-round it, you'll be

be! _____ There'll be ros-es 'round it

be, right there by the sea! There'll be ros-es 'round it

be! _____ There'll be ros-es 'round it

might - y glad that we found it,

I'll be bound, For it's just the right lit-tle nook for you and

I'll be bound, For it's just the right lit-tle nook for you and

I'll be bound, For it's just the right lit-tle nook for you and

cresc.

And

me! the right lit-tle nook. Lit-tle bird-ies war-ble their songs in ev'-ry

me! the right lit-tle nook. Lit-tle bird-ies war-ble their songs in ev'-ry

me! Lit-tle bird-ies war-ble their songs in ev'-ry

the dear lit-tle bird-ies!

tree, _____ Ev-'ry liv-ing thing re-joi-ces be-cause it's

tree, _____ Ev-'ry liv-ing thing re-joi-ces be-cause it's

tree, _____ Ev-'ry liv-ing thing re-joi-ces be-cause it's

free; _____ Therell be no more wear-i-some hours, On-ly

free, so hap-py and free! Therell be no more wear-i-some hours, On-ly

free; _____ no more wear-i-some hours,

sun-shine, kiss-es and flow'rs In our paint - ed pret - ty pa - go - da by the

sun-shine, kiss-es and flow'rs In our paint - ed pret - ty pa - go - da by the

sun-shine, kiss-es and flow'rs In our paint - ed pret - ty pa - go - da by the

frit.

sea! _____

sea! _____

sea! _____

cresc.

fff

trio

End of Opera



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